

Koorie Perspectives in Curriculum Bulletin:

May-June 2019

Issue #3 of the Koorie Perspectives in Curriculum Bulletin features

- National Sorry Day
- The 1967 Referendum
- National Reconciliation Week
- Mabo Day
- World Environment Day
- Melbourne & Batman's Treaty
- Establishment of Coranderrk Reserve
- Tune into the Arts
- [New: Q&A But can they Paint Dots?](#)

Focused on Aboriginal Histories and Cultures, the aim of the Koorie Perspectives Bulletin is to highlight Victorian Koorie voices, stories, achievements, leadership and connections, and suggest a range of activities and resources around key dates for starters. **Of course any of these topics can be taught throughout the school year and we encourage you to use these [bulletins](#) and VAEAI's [Koorie Education Calendar](#) for ongoing planning and ideas.**

In this bulletin, you will find Victorian Curriculum links to Content Descriptions. Select the code and it will take you directly to the Victorian Curriculum site with additional elaborations. Select pictures and videos to take you to online resources and further info.

We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore,

wherever possible you should seek to involve your local Koorie community in education programs that involve Aboriginal perspectives. For some guidance about working with your local Koorie community to enrich your teaching program, see VAEAI's [Protocols for Koorie Education in Primary and Secondary Schools](#).

For a summary of key **Learning Areas and Content Descriptions** directly related to Aboriginal and Torres Strait Islander histories and cultures within the Victorian Curriculum F-10, select the link for an UPDATED 2018 copy of the VCAA's: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).

May



National Sorry Day on the 26th May, is a day of commemoration and remembrance for the Stolen Generations - the Aboriginal and Torres Strait Islander children forcibly removed from their families, communities and cultures between the 1800s and the 1970s. The *first* Sorry Day was held in Sydney on 26 May 1998

and has been commemorated nationally on 26 May each year since, with thousands of Australians from all walks of life participating in memorial services, commemorative meetings, survival celebrations and community gatherings, in honour of the Stolen Generations.

National Sorry Day was born out of a key recommendation made by the National Inquiry into the Separation of Aboriginal and Torres Strait Islander children from their families in the *Bringing Them Home Report* that was tabled in Federal Parliament on 26 May 1997.

Over time, state and territory governments issued apologies for the laws, policies and practices which had governed forcible removal. However, at that time (1998), the Australian Government, refused to make a formal National Apology in the Australian Parliament and instead offered a *motion of reconciliation*.

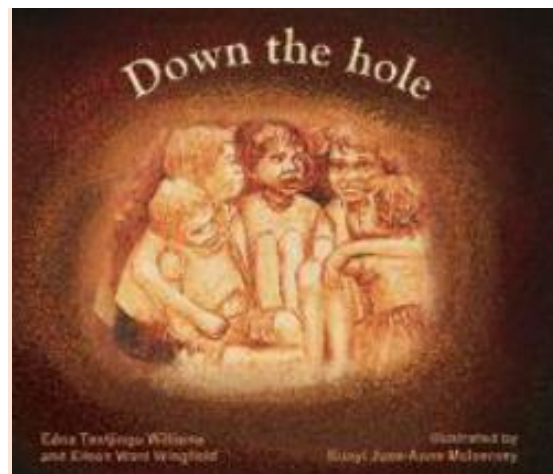
View and download VAEAI's [National Sorry Day Feature](#) for background information, suggested activities, curriculum links and a host of online resources.

Further look into the [Learning about the Stolen Generation: the NSDC's school resource*](#) for great classroom and whole-of-school activities.

Well-worth exploring for deeper understanding, the website [Stolen Generations Testimonies](#) allows students to view and hear the personal stories of those taken from their homes and communities, and information about the subsequent Inquiry.

Organise a school National Sorry Day event, such as an assembly, ceremony, concert, or oral history/ story-sessions.

The illustrated children's book [Down the Hole](#) by Edna Tantjingu Williams, tells a true and different story about a group of children in Cooper Pedy, and how when the government came to take the fair-skinned Aboriginal children away, they didn't always find them ...



[They went Home: racialised spaces in contemporary picture books](#) attests to the power of stories such as *Down the Hole* in "positioning child readers both to understand the dislocation and pain caused by government policies such as those which enforced the removal of the Stolen generations in Australia, and to appreciate the tactics of resistance by which children evaded or subverted institutional power":

Plenty of songs, screen and stage-plays powerfully tell the stories of the Stolen Generations and can be explored with primary and secondary students.

On winning the 2016 NIMA Song of the Year, for *The Children Came Back*, Yorta hip-hop and rap artist Adam Briggs told the crowd he wanted to "pay respect ... a tip of the hat, a homage" to veteran performer Archie Roach, who helped inspire *The Children Came Back*. Discuss the place and role of this music genre.

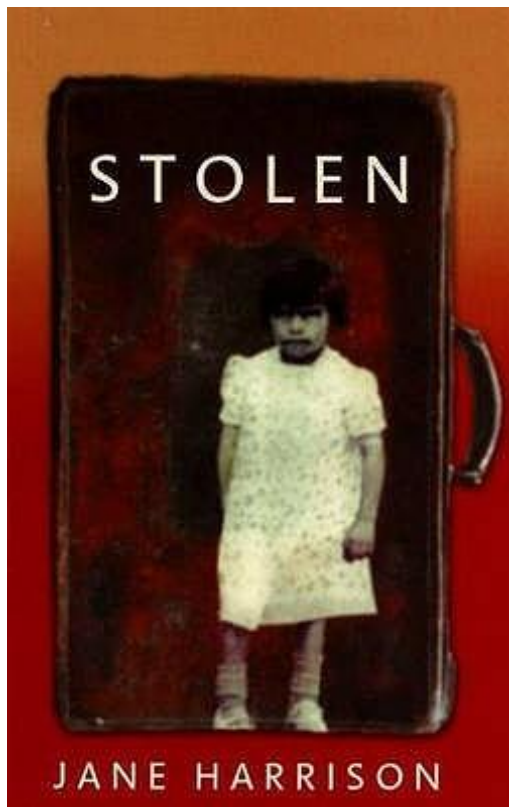
Listen to and study the lyrics of songs by artists such as Victorian Mati-Mati singer Kutcha Edwards, a member of the Stolen Generations who sings about his and others' experiences; Archie Roach's legendary [They took the Children Away](#) which famously says it all and [The Children Came Back](#) by the award-winning Adam Briggs with Geoffrey Gurrumul Yunupingu (RIP) and Dewayne Everettsmith.

The acclaimed plays ***Stolen*** and ***Yibiyung*** come with teacher notes.

Since its 1998 debut, ***Stolen*** has become a mainstay in high school drama and English school rooms. It's toured extensively.

By Murrawarri (NSW) writer Jane Harrison, ***Stolen*** tells of five young Aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. Segregated from society from their earliest years, not all of them successfully manage their lives when released into the outside world.

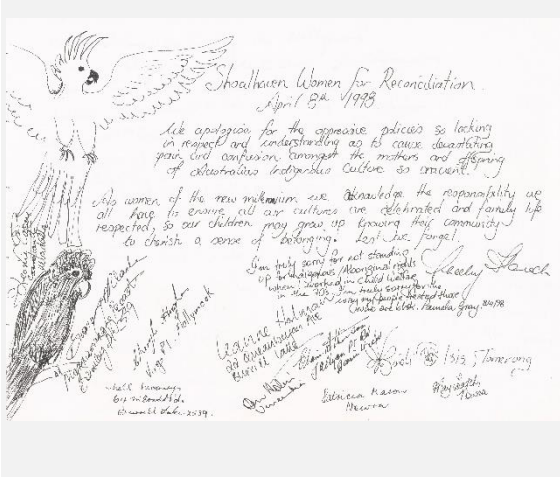
In this [Blak Stage](#) interview, Jane Harrison talks from the heart about her influential play ***STOLEN***, which was commissioned by Ilbjerri Theatre Company and debuted in 1998. Learn how ***Stolen*** was commissioned, the development process and her advice for anyone considering producing the play, including advice to schools.



Yibiyung by Dallas Winmar is a Western Australian Noongar story of the play writer's nan who was forcibly removed from family, community and country. ***Yibiyung*** was Dallas Winmar's grandmother, and this is her growing-up story uncovered through archived government records. ***Yibiyung*** was one of hundreds of girls swept up in the forced removals of the 1920s and trained to become model domestic servants. But it's ***Yibiyung***'s break from this regime and her extraordinary flight across Western Australia which gives her story its rolling, expansive rhythm of survival.

Yibiyung is about finding a way out of centuries-old cycles of anger and despair. It is a song of hope and change, a celebration of fronting up and finding place and family.

AIATSIS holds over [500 Sorry Books](#); 461 of these have been placed on the [UN Australian Memory of the World Register](#). The **Sorry Books** were a response to the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, which released its findings in 1997. A key recommendation of the Bringing Them Home Report was the need for official acknowledgement of, and apology for, the forcible removal of Aboriginal and Torres Strait Islander children. The Sorry Books are a powerful record of the personal responses of Australians to the unfolding history of the Stolen Generations. They are a "people's apology" for past wrongs to Indigenous Australians, a public expression of regret, compassion, and hope. The Sorry Books campaign was launched in Sydney on Australia Day, 26 January 1998. Over the following four months, around 1000 Sorry Books were circulated around Australia by ANT, Australians for Native Title and Reconciliation, and networks of volunteers. Many organisations and individuals also made up their own Books.



* Developed by the National Sorry Day Committee in 2013, the **Learning about the Stolen Generations Resource** provides accurate and concise background information about the Stolen Generations as well as a set of age-appropriate useful classroom exercises and ideas for commemorating both National Sorry Day and the Anniversary of the Apology.

*Note in previous years schools were encouraged to register with the NSDC, join their schools program and download the **Learning about the Stolen Generations Resource** from their website. However, this program is no longer active and the resource unavailable on their site. Given the value of this resource to schools and the NSDC's original aims, VAEAI has temporarily made this resource directly available on our resources site. To download a copy, click [here](#).*

Victorian Curriculum:

VCHHK076 Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day: History 3-4: Community, remembrance and celebrations.

VCHHK094 The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: History 5-6: Australia as a nation.

VCHHK154 Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: History 9-10: Rights and freedoms (1945 – the present).

VCCCG031 Explain the Australian government's roles and responsibilities at a global level, including provision of foreign aid, peacekeeping and the United Nations: Civics & Citizenship 9-10: Government and Democracy.

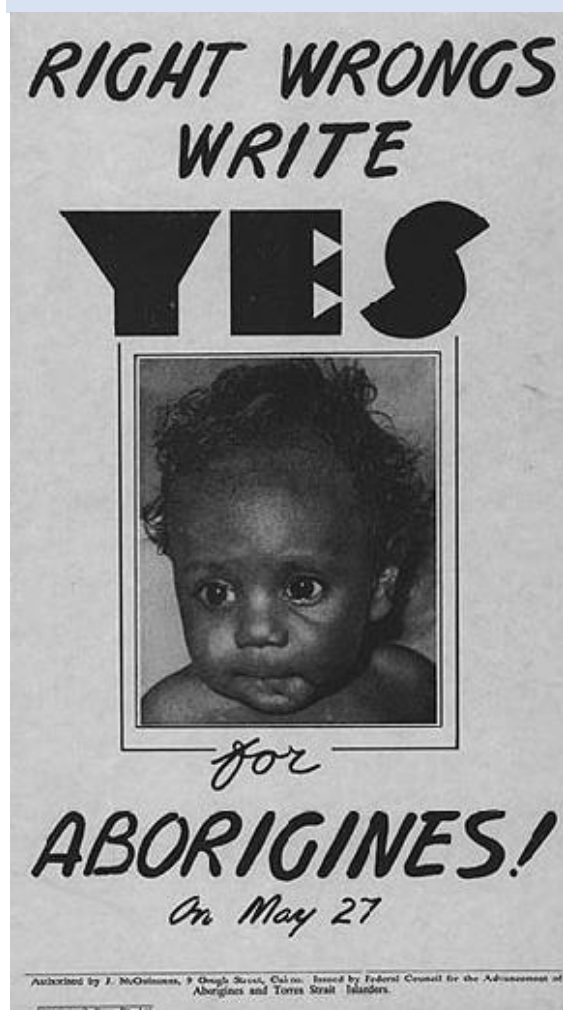
VCDSTS044 Investigate the ways in which designed solutions evolve locally, nationally, regionally and globally through the creativity, innovation and enterprise of individuals and groups: Design and Technology 7-8: Technologies and Society.

Personal and Social Capabilities:

For Levels 9 and 10, the curriculum focuses on analysing factors that influence respectful relationships in a range of diverse settings and the importance of empathy and respect for diversity in creating a cohesive society. Students are provided with opportunities to engage in activities that promote initiative, independence, interdependence and leadership.

They evaluate their contribution to group tasks and suggest improvements to enable achievement of a team goal. Students explore the nature of conflict in a range of personal, local, national and global contexts. They evaluate a variety of strategies to prevent or resolve conflict.

Anniversary of the 1967 Referendum



On 27 May 1967, the Australian Government held a referendum.

This was a momentous turning point in Australian history. **More than 90 per cent** of Australian voters chose 'Yes' to count Aboriginal and Torres Strait Islander peoples in the census and give the Australian Government the power to make laws for Aboriginal and Torres Strait Islander peoples.

The purpose of the **1967 Referendum** was to make two changes to the Australian Constitution. These changes enabled the Commonwealth Government to:

(i) Make laws for all of the Australian people by amending s51 of the Constitution (previously people of the 'Aboriginal race in any state' were excluded) and;

(ii) Take account of Aboriginal people in determining the population of Australia by repealing s127 of the constitution (formerly, Indigenous peoples had been haphazardly included in the census but not counted for the purposes of Commonwealth funding grants to the states or territories)

From 1967, Aboriginal people were counted in the census and included in base figures for Commonwealth funding granted to the states and territories on a per capita basis.

Contrary to popular thinking the 1967 Referendum did NOT

- give Aboriginal peoples the right to vote
- give Aboriginal peoples citizenship rights
- give Aboriginal peoples the right to be counted in the census.

Did you know that from 1947 Torres Strait Islander People were counted in the official Commonwealth census but were first classified as Polynesians, then as Pacific Islanders? Prior to 1947, Torres Strait Islander people were regarded as 'aboriginal natives' and were excluded from population figures if they were of more than 50 per cent Torres Strait Islander heritage. [Read more.](#)

Download the revised [VCAA 1967 Referendum sample history unit](#). The unit is a series of six activities and a historical inquiry assessment task which could form part of a unit of learning on 'Rights and freedoms (1945-the present)', at Levels 9 and 10. The unit also contains a section 'Background reading on the 1967 Referendum', which teachers should consult before beginning the teaching and learning activities.

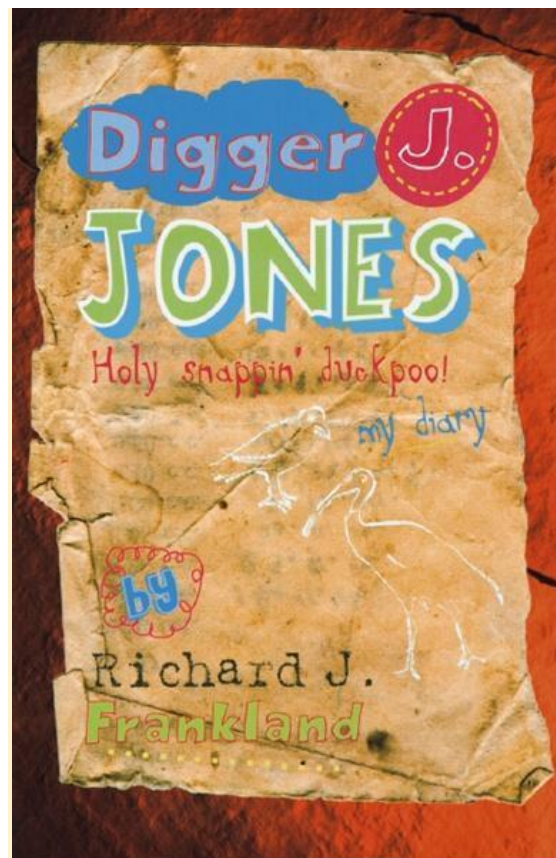
SBS aired this story on the 26th of May 2017. Click on it to see this coverage of the 1967 Referendum to count Aboriginal people in the census and introduce laws specifically for the benefit of Aboriginal people.



With secondary students explore the excellent '67 [Referendum site](#) [Collaborating for Indigenous Rights](#) and [teaching resources](#) and incorporate suggested activities into your lessons.



Older students and teachers alike will enjoy the highly readable novel ***Digger J. Jones*** by prominent Gunditjmara author Richard Franklin. [Teaching notes](#) offer a range of class discussion points. Told in diary form, *Digger J. Jones* tells the story of Digger - an Aboriginal boy caught up in the events of the 1960s and the lead up the 1967 Referendum which officially counted Aboriginal people in Australia as citizens in the eyes of the Federal Government.



Set up a school [referendum](#) around issues relevant to your school or local community and involve students in electoral processes as a prelude to discussions about the 1967 Referendum. *Suitable for upper primary school students.*

[Watch](#) the short video with Faith Bandler, former Secretary of the Federal Council for the Advancement of Aboriginal and Torres Strait Islanders talking about why it was so important to have a referendum and discuss with students.

[Watch](#) *Vote Yes for Aborigines* (2007) directed by Yorta Yorta woman Frances Peters-Little about the 1967 referendum and the campaign for Aboriginal citizenship rights that led up to it. [Download](#) the teachers' study guide to *Vote Yes for Aborigines* and design some lessons and activities suitable for your students.

[Investigate](#) the role of the Victorian [Aborigines Advancement League](#) in the '67 referendum.



Bill Onus's protest banner in the 1940s.

On the 50th anniversary of the 1967 Referendum the nation acknowledged the hugely significant impact of this event. [Watch](#) the late WA Nghanagardi Elder Clarrie Cameron's recollections of that period in 1967 and the changing Australian political scene post WWII migration from ABC [Right Wrongs](#).



Right wrongs: Clarrie Cameron



Victorian Curriculum:

[VCHHK094](#) The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6*

[VCCCG021](#) Describe the process of constitutional change through a referendum: *Civics and Citizenship 7-8*

[VCCCG030](#) Analysing how citizens' political choices are shaped, including the influence of the media: *Civics and Citizenship 9-10*

[VCHHC121](#) Sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about: *History 9-10*

[VCHHC123](#) Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability: *History 9-10*

[VCHHC124](#) Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values: *History 9-10*

[VCHHC125](#) Evaluate different historical interpretations and contested debates: *History 9-10*

[VCHHC126](#) Identify and evaluate patterns of continuity and change in the development of the modern world and Australia: *History 9-10*

[VCHHC127](#) Analyse the long-term causes, short term triggers and the intended and unintended effects of significant events and developments: *History 9-10*

[VCHHC128](#) Evaluate the historical significance of an event, idea, individual or place: *History 9-10*

[VCHHK151](#) Significance of the Universal Declaration of Human Rights, including Australia's involvement in the development of the declaration: *History 9-10*

[VCHHK152](#) Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965: *History 9-10*

[VCHHK153](#) Effects of the US civil rights movement and its influence on Australia: *History 9-10*

[VCHHK154](#) Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: *History 9-10*

[VCHHK155](#) Effects of methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander peoples, and the role of one individual or group in the struggle: *History 9-10*

[VCHHK156](#) Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: *History 9-10*



National Reconciliation Week

27 May - 3 June

Grounded in Truth: Walk Together with Courage

“Reconciliation is ultimately about relationships and like all effective relationships the one between Aboriginal and Torres Strait Islander people and other Australians must be grounded in truth. There can be no trust without an honest, open conversation about our history.”

Reconciliation Australia has announced that the theme of the 2019 National Reconciliation Week (NRW) is Grounded in Truth: Walk Together with Courage. On announcing the theme today Reconciliation Australia’s Chief Executive Officer, Karen Mundine, said that trust and truth is the basis for all strong, equitable relationships.

“Reconciliation is ultimately about relationships and like all effective relationships the one between Aboriginal and Torres Strait Islander people and other Australians must be grounded in truth,” she said. “There can be no trust without an honest, open conversation about our history.”

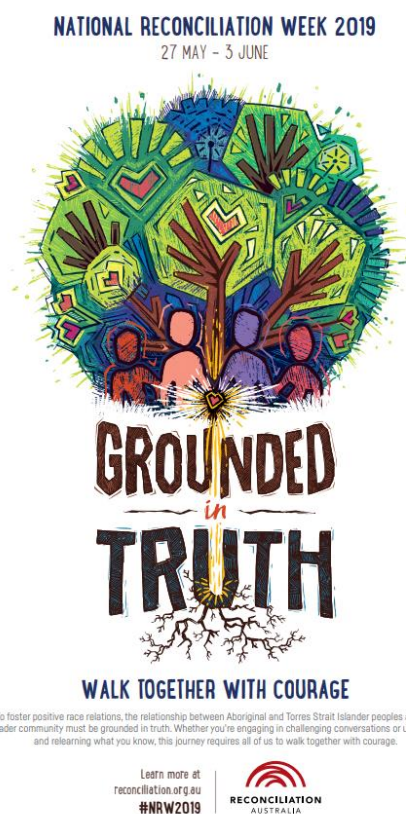
Ms Mundine said that the results of the [2018 Australian Reconciliation Barometer](#), Reconciliation Australia’s biennial community attitudes survey, showed that Australians were

firmly onside with Aboriginal and Torres Strait Islander people’s calls for a comprehensive process of truth-telling about Australia’s colonial history.

“Our nation’s past is reflected in the present, and the legacy of past traumas will continue to play out in our future unless we heal historical wounds,” said Ms Mundine. “According to the 2018 Australian Reconciliation Barometer 80 per cent of Australians believe it is important to undertake formal truth telling processes.”

“It encourages me that Australians are ready to come to terms with our past as a crucial step towards a unified future, in which we understand, value and respect each other.” s the 2018 National Reconciliation Week theme.

Did you know that **National Reconciliation Week** starts with the anniversary of the 1967 Referendum and ends on the anniversary of the Mabo victory, which led to the Australian Government recognising native title and acknowledging Indigenous Australians as the original occupants of Australia?



National Reconciliation Week celebrates the relationship between Aboriginal and Torres Strait Islanders and all other Australians. Every year, the week is held between the same dates, 27 May to 3 June. The dates draw attention to significant historical events. The 27 May marks the day in 1967 when the referendum was passed for the Australian Government to make laws for Aboriginal and Torres Strait Islanders and to allow them to be recognised in the census. The 3rd of June marks the day in 1992 that led the Australian Government to recognise native title and acknowledge Indigenous Australians as the original occupants of Australia.

If your school does not already have one, consider developing a [Reconciliation Action Plan](#) and include activities linking National Sorry Day and reconciliation Action Week, so that colleagues and students see how these days are inter-connected. Include students, colleagues and your [LAECG](#) where possible in its development.

To find out more about Reconciliation Action Plans ([RAPs](#)), and about planning events to celebrate National Reconciliation Week, contact [Reconciliation Australia](#). The site has a number of updated resources.



With younger students read stories to encourage thinking about reconciliation such as the Broome-set [Two Mates](#) by Melanie Prewett (teaching [resources](#) available).

With local Koorie community members and colleagues organise a week of cultural activities such as performances, films, stories, workshops. Focus on the contribution that Aboriginal people have and continue to make to Australian society, and work with students to complete a variety of tasks that explore what reconciliation means for young Australians.



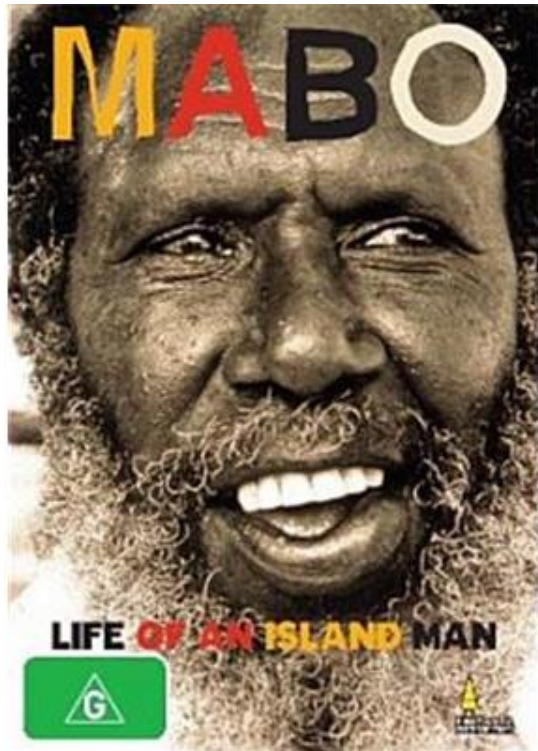
Victorian Curriculum:

VCHHK076 Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day: *History 3-4*

VCCCC027 Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives: *Civics and Citizenship 7-8*

VCHHK154 Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: *History 9-10*

Mabo Day occurs annually on 3 June.



The day commemorates Eddie Koiki Mabo (1936–1992) a Torres Strait Islander whose campaign for Indigenous land rights led to a landmark decision of the High Court of Australia 3 June 1992, overturning the legal fiction of *terra nullius* which had characterised Australian law with regards to land and title since the voyage of James Cook in 1770.

The Mabo decision was a legal case held in 1992. It is short for *Mabo and others v Queensland (No 2) (1992)*. The legal decision was made by the High Court on 3 June 1992. The High Court is the highest court in Australia's judicial system.

The Mabo decision was named after **Eddie Mabo**, the man who challenged the Australian legal system and fought for recognition of the rights of Aboriginal and Torres Strait Islander peoples as the traditional owners of their land.



In 2010 a campaign was launched to make Mabo Day a national holiday. For most of us, Mabo Day is more significant to Australians than the Queen's Birthday. In 2002, on the tenth anniversary of the High Court decision, Mabo's widow, Bonita Mabo, called for a national public holiday on 3 June. On the eleventh anniversary, in 2003, the then Aboriginal and Torres Strait Islander Commission (ATSIC) launched a petition to make 3 June an Australian Public Holiday. Eddie Mabo Jnr, on behalf of the Mabo family, said:

We believe that a public holiday would be fitting to honour and recognise the contribution to the High Court decision of not only my father and his co-plaintiffs, James Rice, Father Dave Passi, Sam Passi and Celuia Salee, but also to acknowledge all Indigenous Australians who have empowered and inspired each other. To date we have not had a public holiday that acknowledges Indigenous people and which recognises our contribution, achievements and survival in Australia. A public holiday would be a celebration all Australians can share in with pride ... Mabo symbolises truth and justice and is a cornerstone of Reconciliation."

http://en.wikipedia.org/wiki/Mabo_Day

Watch the [BTN](#) report about the life of Eddie Mabo and why he is such a significant Australian.

What do you know about the Mabo case? Watch this short [ABC video](#) and meet Gail Mabo, the daughter of famous land rights campaigner, Eddie Mabo.

MABO: Life of an Island Man traces the story of the life of the extraordinary man, Eddie Koiki Mabo. His struggle for land rights, and his remarkable life in general, have had a profound effect on Indigenous rights in Australia. The film is a celebration of his achievements. It highlights how Mabo pursued the case to have his ownership of property on Mer (Murray Island) legally recognised, and how that claim grew into a case that changed indigenous rights in Australia. Study notes are available [here](#). The film can be seen on [SBS On Demand](#) or purchased on DVD.

With students **listen to the ABC National podcast [Don't Fence Me In](#)** - a deeply personal account about Edie Mabo presented by family spokesperson Gail Mabo and filmmaker Trevor Graham, as they remember what life was like while the court case consumed their lives - full of stories we've not heard before about Eddie Koiki Mabo.

In 2010 a [campaign](#) was launched to make Mabo Day a national holiday in Australia. With your students develop a proposal for making Mabo Day a national public holiday and consider sending it to your local member.

Explore the excellent [Mabo - The Native Title Revolution](#) website and learning resources. **Mabo - The Native Title Revolution** delves into the Mabo legal case and the important issues it raises for Australians and indigenous peoples everywhere. It gives an overview of the case and provides an insight into both the man at its centre, Eddie "Koiki" Mabo, and Torres Strait Islander culture. Broader concepts such as colonisation, land rights and native title are explored through hundreds of specially created mini movies, animations, archival film clips and a wealth of stills and stories from primary and secondary sources.

Also featured on the site is a 37-minute online version of the film *Land Belong Islanders* by award winning director Trevor Graham. Discuss the importance of Native Title with your students.



Significant in Victoria is the rejection of the **Yorta Yorta Native Title case** in 1998 in the High Court - a decision upheld again in 2002.

In April 2004, the Bracks government announced a cooperative agreement with the Yorta Yorta people that included recognition of public land, rivers and lakes throughout north-central Victoria.

With senior secondary students discuss: To what extent does the concept of justice correlate with courts upholding laws; and to what extent is the law adequate in addressing issues of justice, under current Native Title legislation?

Background information about the landmark Yorta Yorta case can be found on the SLV site [here](#). More comprehensive information about the Yorta Yorta Struggle for Land Justice can be found on the [On country Learning Course](#) Wordpress site.



Margaret Wirrapunda from the Ulupna clan of the Yorta Yorta people reacting to their native title claim rejection by the Federal Court in 1988. The Age, 19 Dec 1998.



Mabo Day Celebrations in Townsville, QLD 2011 see:
<http://www.abc.net.au/local/videos/2011/06/03/3235188.htm>



Image source: <https://waynera.wordpress.com/yorta-yorta-struggle-for-land-justice/>

Victorian Curriculum:

VCHHK076 Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day: *History 3- 4*

VCHHK154 Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: *History 9-10*

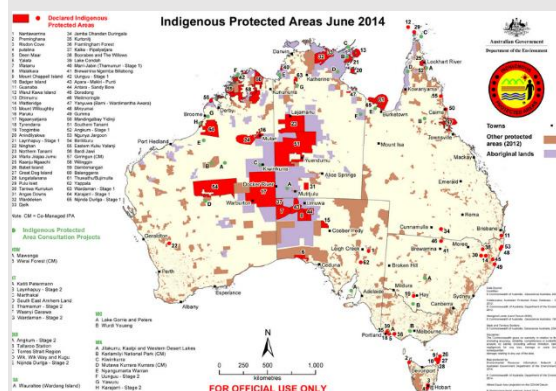
VCCCL023 Compare how laws are made in Australia, including through parliaments (statutory law) and courts (common law), and explain different types of laws, including executive law (delegated law), criminal law, civil law and the place of Aboriginal and Torres Strait Islander customary law; *Civics and Citizenship 7-8*

VCHHK155 Effects of methods used by civil rights activists to achieve change for **Aboriginal** and Torres Strait Islander peoples, and the role of one individual or group in the struggle: *History 9-10*

World Environment Day on June 5 is celebrated every year to raise global awareness to take positive environmental action to protect nature and the planet Earth.

Aboriginal Australians have managed their country for tens of thousands of years. An **Indigenous Protected Area** is an area of Indigenous-owned land or sea where traditional owners have entered into an agreement with the Australian Government to promote biodiversity and cultural resource conservation. Indigenous Protected Areas make a significant contribution to Australian biodiversity conservation - making up over a third of Australia's National Reserve System.

Visit or learn about Victorian Indigenous Protected Areas (**IPA**) in Victoria, such as Kurtonitj or Lake Condah in the South-west of Victoria. The online map below shows IPAs across the nation. Click on the link for an enlarged version.



Watch the video with Gunditjmara Elder Ken Saunders about Museum Victoria's Bush Blitz program, working with the Gunditjmara Traditional Owners to survey biodiversity in Indigenous Protected Areas and investigate the program and some of the flora and fauna surveyed. Where else is bush Blitz Working?

Download the Bush Blitz teaching **resource** and work with local community members and Koorie educators to include some of the activities, such as inviting local Koorie Community members to talk to your students

and tell them what they know about the movement and interactions among animals in the local area.

Teachers might want to investigate the pilot educational program- [bush blitz teachlive](#).

Did you know that the Gunditjmara in the South West of Victoria established intricate **kuuyang** (*kooyang*) or eel trapping and farming systems, and developed smoking techniques to preserve and trade their harvest - possibly one of the first cultures in the world to do so?

Victorian Curriculum:

VCGGK083 Similarities and differences in individuals' and groups' feelings and perceptions about places, and how they influence views about the protection of these places: *Geography 3-4*

VCGGK080 The many Countries/Places of Aboriginal and Torres Strait Islander peoples throughout Australia, and the custodial responsibility they have for Country/Place, and how this influences views about sustainability: *Geography 3-4*

VCHHK078 The diversity and longevity of Australia's first peoples and the significant ways Aboriginal and Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the effects on their daily lives: *History 3-4*

VCDSTS033 Investigate how people in design and technologies occupations address competing considerations, including sustainability, in the design of solutions for current and future use: *Design and Technology 5-6*

VCGGK094 Influence of people, including the influence of Aboriginal and Torres Strait Islander peoples, on the environmental characteristics of Australian places: *Geography 5-6*

VCGGK120 The spiritual, cultural and aesthetic value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander peoples, that influence the significance of places, and ways of protecting significant landscapes *Geography 7-8*

VCHPEP131 Plan and implement strategies for connecting to natural and built environments to promote the health and wellbeing of their communities: *Health and Physical education 7-8*

VCGGK148 Aboriginal and Torres Strait Islander peoples' approaches to custodial responsibility and environmental management in different regions of Australia: *Geography 9-10*.

Batman's Treaty was signed on the 6th June in 1835, by a group of 8 Kulin Elders - including Wurundjeri Ngurungaetas (most senior leaders) Bebejan (Babajen) and three brothers with the same name, Jika Jika (Jaga Jaga) or Billibellary – and John Batman, an Australian born grazier, businessman and explorer, for the purchase of land around Port Phillip, near the present site of the city of Melbourne.

John Batman believed he was purchasing 600,000 acres, and paid 40 pairs of blankets, 42 tomahawks, 130 knives, 62 pairs of scissors, 40 looking glasses, 250 handkerchiefs, 18 shirts, 4 flannel jackets, 4 suits of clothes and 150 lb. of flour.



John Batman's famous treaty, Merri Creek, Northcote 1835. By George Rassi Ashton. National Library of Australia, nla.pic-an9025854

Batman's Treaty is significant, as it was the first and only documented time when Europeans negotiated their presence and occupation of Aboriginal lands directly with the traditional owners, in accordance with English Common Law. However the treaty was declared void by the Governor of New South Wales, Richard Bourke on the basis that the Kulin people did not have a right to deal with the land, which 'belonged' to the Crown.

With students explore the National Museum Australia's [educational resources](#) focused on Batman's treaty.

Visit State Library Victoria's [teachers page](#) which examines, through primary source analysis and stimulating discussion questions ,

some of the problems historians have with John Batman's 'treaty' .

[View](#) a graphic of Batman's Treaty including a transcript of the Batman Land Deed.



After researching Batman's Treaty, discuss mutual (mis) understandings, alternate world views and the terms of this original transaction.

With your students learn as much as you can about the [Kulin](#) Nations.

For a great description of the Kulin including the signing of the treaty and daily life in days gone by, purchase copies of or borrow [First People: The Eastern Kulin of Melbourne, Port Phillip & Central Victoria](#) (Presland G. MV)



Tanderrum is a traditional ceremony of the Kulin Nations. It is a welcoming festival of song, dance, trading and cultural exchange. In Melbourne annually, members of the Kulin Nations now gather to hold a Tanderrum which launches the Melbourne Festival. Download the [Tanderrum Education Resource](#) for information about the Kulin Nations and Tanderrum and consider attending this incredible event later in October (date TBC).

Victorian Curriculum:

[VCHHC028](#) Explore a range of sources that describe an event in the recent past: *History Level C*

[VCHHK062](#) How they, their family, friends and communities commemorate past events that are important to them: *History F-2*

[VCHHC067](#) Identify the origin and content features of primary sources when describing the significance of people, places and events: *History 3-4*

[VCHHK106](#) The significant beliefs, values and practices of Aboriginal and Torres Strait Islander peoples and cultures including trade with other communities, causes and effects of warfare, and death and funerary customs: *History 7-8*

[VCHHK134](#) Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: *History 9-10*

[VCHHC121](#) Sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about *History 9-10*

Coranderrk Reserve established

On the 30th June 1836, the Victorian Government Gazette reported that 2,300 acres of land around Badger's Creek in what is now Healesville, had been temporarily reserved "for the use of Aborigines (in lieu of the land at Watt's Creek) by Order of the 22nd June 1863", following a deputation to Queen Victoria during her visit in the same year, by 15 Wurundjeri (Woiwurrung), Boon Wurrung and Taungurung people.



Some background information is available of the SLV site [here](#).

Visit the [Minutes of Evidence](#) website and learn more about Coranderrk and its significance to Victorian Koories, and explore the comprehensive **Coranderrk Teacher Resource Package** on [FUSE](#), aligned to the Victorian Curriculum, and targeted to Years 9 and 10: History & Civics and Citizenship, easily adapted for other year levels. If able to, visit Coranderrk in Healesville.

Explore the excellent [Mission Voices](#) website and teacher resources around the Coranderrk reserve. This site is dedicated to all the Aboriginal missions and reserves in Victoria, once used to control the movements and activities of Victorian Koories.

[Purchase](#) or borrow the excellent publication *Coranderrk: We Will Show the Country* (2013) about Coranderrk and the 1881 Parliamentary Enquiry.

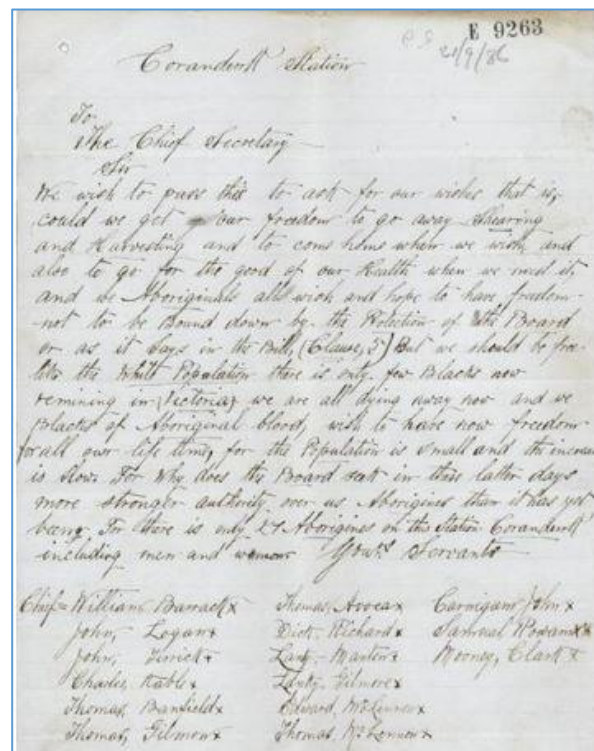
Listen to the 2013 ABC Radio interview [podcast Leave Us Here: 150 years of Coranderrk](#) with senior descendants of Coranderrk Aunty Joy Murphy Wandin, Murrundindi, Aunty Carolyn Briggs, Uncle Wayne Atkinson and others.

There are many heroes surrounding Coranderrk and many stories of success, resilience, survival and injustice. With your students explore the lives of Wurundjeri, Taungurung and Dja Dja Wurrung heroes: [William Barak](#), John Green, [Thomas Bamfield](#), [Robert Wandoon](#), [Thomas Dunolly](#) and Caroline Morgan and their involvement in the [Coranderrk Parliamentary Inquiry](#) of 1888.

Victorian Curriculum:

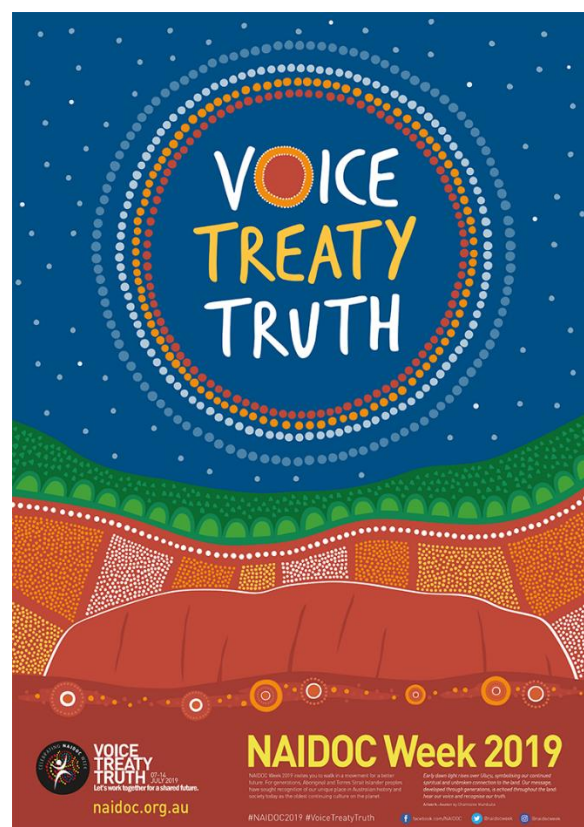
VCHHK134 Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: *History 9-10*

VCHHK136 Patterns of continuity and change and their effects on influencing movements of people, ways of life and living conditions, political and legal institutions, and cultural expression around the turn of the twentieth century: *History 9-10*.



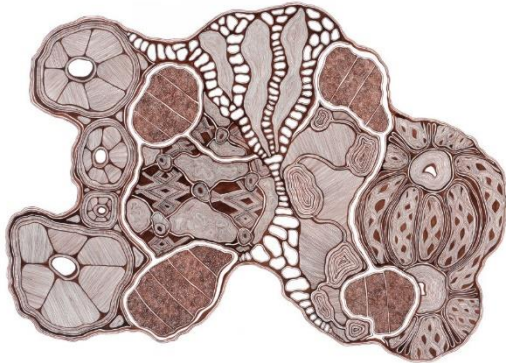
Coranderrk petition - Activist William Barak and others sent this petition on behalf of the Aboriginal people of Coranderrk to the Victorian Government in 1886. [Click on to enlarge.](#)

Get your 2109 NAIDOC Poster by clicking on the poster.



Tune into the ARTS

at The Koorie Heritage Trust



KOORROYARR

4th May - 28th July

The exhibition *Koorrooyarr* presents works by Gunditjmara Keerray Woorroong artists and sisters Kelsey and Tarryn Love incorporating possum skin, weaving, sculpture, wood, and canvas.

Koorrooyarr translates to 'granddaughter' in the Keerray Woorroong dialect. The body of work presented is heavily inspired by Kelsey & Tarryn's family, their Aunties, Uncles, Elders, brothers and sisters, that teach the traditional stories and practices, and continually guide them back to their cultural practices and their home country. Language revival is an intrinsic passion in the family, and the sisters endeavour to explore and revive this through their art practice. The sisters explore symbolism and use a consortium of mediums to reflect their contemporary perspective. As they constantly learn, they revive and reinvigorate tradition in exploring their own identities and individuality in a modern landscape.

ONLINE EXHIBITION – ORAL HISTORY RECORDINGS

On Country: Stories of Gunditjmara Elders (2018)

In partnership with the Warrnambool Art Gallery, the Koorie Heritage Trust presents the [stories of Gunditjmara Elders](#): Uncle Robbie Lowe, Aunty Christina Saunders, Uncle Andy Alberts and Aunty Bronwyn Razem, these Elders share stories of their lives growing up in the Western district of Victoria including; life on Framlingham mission, enjoying the Hopkins River and their lives today. Produced by the Koorie Heritage Trust and filmed and edited by David Long, here's a selection below:

Uncle Robbie Lowe (Senior) shares how he was taught to make and use spears, boomerangs, message sticks and other important artefacts as a child. Uncle Robbie also speaks about growing up on Framlingham Mission and the treatment of his family when they moved into town (Warrnambool).



Aunty Christina Saunders invites us into her home to recount memories of her life in the Western district of Victoria. Aunty Christina shares her lived history in the town of Portland and the struggle Aunty Sandra Onus and herself went through in the landmark 1981 Onus vs Alcoa case against the Alcoa Aluminium Manufacturer in the High Court of Australia.



Uncle Andy Alberts (Gunditjmara Elder) shares stories of his life growing up in the Western district of Victoria including his experiences as a young boy on Framlingham mission and his pathway into music.



'That's an old tradition that we've all grown up with. Listen to your Elders. Respect your Elders.'

Auntie Iris Lovett Gardiner, Gunditjmara, 2003.

The Koorie Heritage Trust has a number of ongoing online exhibitions worth exploring. The [Listen to your Elders](#) exhibition features oral history recordings collected from the 1980s through to September 2018 by the KHT. These recordings share experiences and knowledge of our Koorie Elders and explore the very significant role Elders hold in the Victorian Koorie community.



at The Bunjilaka Melbourne Museum

MIDAWARR: HARVEST



Midawarr means 'harvest' in the Yolŋu matha language of NE Arnhem Land (NT), the season when rich plant life on Yolŋu country is ready to be collected and prepared.

Artists Mulku Wirrpanda and John Wolseley have met every midawarr for the past five years to research and document the useful and delicious plants that, for centuries, have sustained communities in this unique part of the continent.

This exhibition presents their complementary responses to plants and the environment, and ushers in a new phase of Australian landscape painting. Midawarr inspires viewers to think about the way we use, connect, value and understand our environment.



SILENT WITNESS: A WINDOW TO THE PAST

On now – 9 June

Trees were the supermarkets of the Land. They provided food, shelter, transport, medicines, tools and weapons. These scarred Trees are a testimonial to the skills of the People, who harvested the canoes, coolamons and shields without taking the life of the Tree."

Jim Berg, Gunditjmara Elder



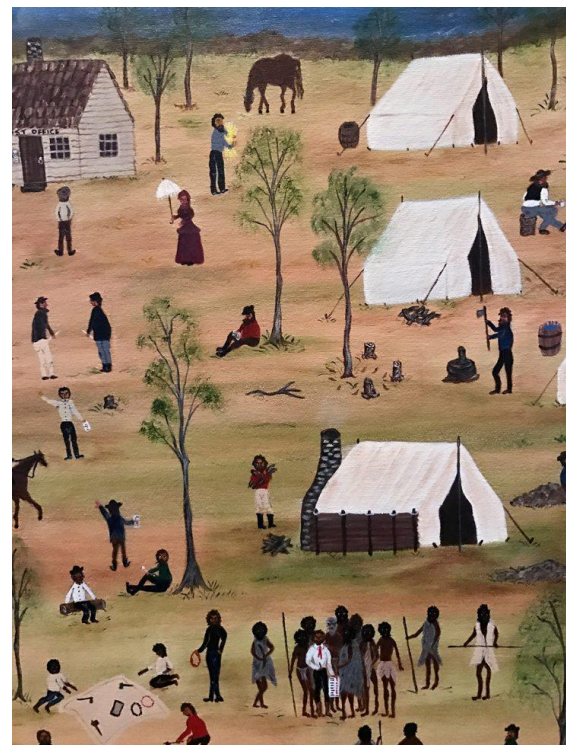
On until early June at Bunjilaka, is the photographic exhibition *Silent Witness: A Window to the Past*.

With a photography career spanning decades, Jim Berg, a Gunditjmara Elder, turns his focus to Scar trees. These trees are a window to the past, bearing witness to the way of life and freedom for Victoria's First Peoples. Scar trees are a reminder of the past and are a link to all trees.

∞ The WWW...

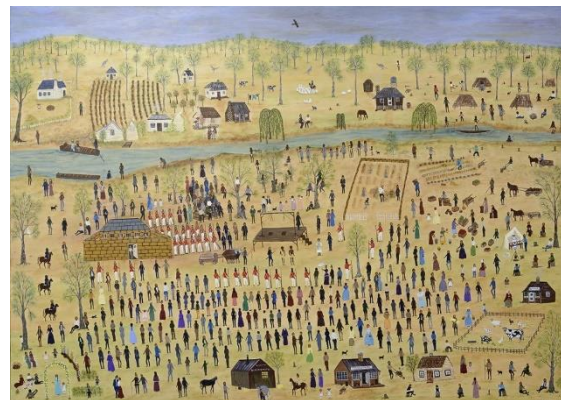
"Gilson's work has clear political significance as a counter-narrative to the univocal and blinkered settler-colonial histories that enable, for example, so many Australians to celebrate on 26 January."

Anna Parlane, curator



Aunty Marlene Gilson is a Wathaurung (Wadawarrung) Elder and artist living on country in Gordon, near Ballarat.

A visual artist who discovered painting later in life, Aunty Marlene's paintings explore Aboriginal myth and stories of the goldfields. Her work is marked by a naive style which references her Indigenous and European ancestry. She is a descendent of King Billy, an Indigenous tribal leader of the Ballarat region at the time of the Eureka Stockade, and his wife Queen Mary.



Tunnerminnerwait and Maulboyheenner by Marlene Gibson (2015)

In this short film above, Aunty Marlene describes the stories she depicts in her paintings 'Mount Warrenheip and Eureka Stockade' (2013) and 'Life on the Goldfields' (2014). She talks of life for her ancestor King Billy, the wearing of breast plates, Indigenous women's skills of basket weaving and textiles, and she speculates on what Indigenous people must have felt at the time of Eureka. *Produced by Wind & Sky Productions for the Museum of Australian Democracy at Eureka, 2014.*

with *Ilbjerrie* Theatre

My Urrwai is an absorbing, swiftly-moving, well-judged performance piece that sparks with intelligence

Time Out Sydney

My Urrwai by Torres Strait mainlander Ghenoa Gela, is touring nationally and on at the Hothouse Theatre in **Wodonga 29-30 August**; produced by [Performing Lines](#).

Supported by stellar team including director Rachael Maza (of Ilbjerrie) and dramaturg Kate Champion, *My Urrwai*, is a revealing reflection on and celebration of cultural and familial inheritance, and an unflinching comment on race relations in Australia.





But can they paint dots?

This question comes up often, both in early years settings and schools. So, we thought we might address it and talk about some of the protocols in place and matters to consider. There's some confusion and fear out there, so let's try and clear some of this up.



In a culturally inclusive and stimulating education program, the Arts offer huge opportunities to learn, engage, connect and share. The Early Years play-based curriculum, the P-10 Victorian Curriculum and Australian Curriculum all offer a myriad of opportunities to engage in, learn and build a deeper understanding of Aboriginal and Torres Strait Islander Arts. See the [VCAA Guide](#) for more.

But to dots...

The short answer, and good news is Yes!

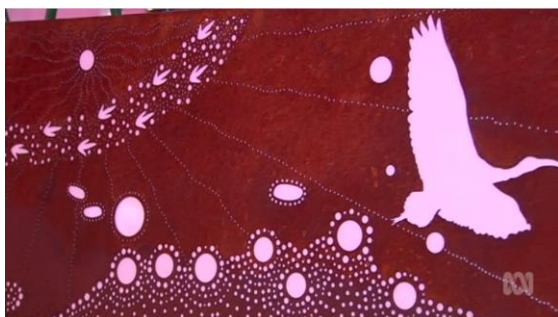
Only given that we're trying to clear things up, art-forms and other cultural expressions need to be put into context, as well as taught and understood in that context.

Dots and dot painting, on body, bark or canvas *is not* a traditional form of Victorian Koorie artistic expression, ceremonial or otherwise. In Victoria, cross-hatching, line-work and wood-burning feature.

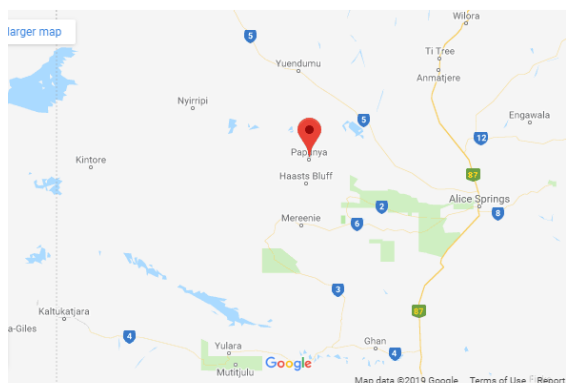


Music Sticks. By Monaro artists Peter and Alex Mongta 1990s

We know the first thing that comes to mind for most people when thinking about Aboriginal art both here and overseas, features dot painting. This is not surprising given its popularity, popularised styles and designs, famous artistic works and wide exposure. So popular is this form that contemporary Victorian artists *also* use dots in their works, as to do other Aboriginal artists across the country. The influence of dots as a design feature has spread across the nation, is very popular and prolific, and employed by many contemporary artists. So, while it's not a *traditional* Victorian form, it is a *contemporary influence* in Victorian Aboriginal art today.



Blak Design Matters - Interview with CEO of the Koorie Heritage Trust, Tom Mosby, on the exhibition Blak Design Matters, 2018, filmed by ABC.



Dots themselves, originate in Central Australia. Dot design was and continues to be used in body-painting for dance ceremonies and ground-paintings. But these designs were first transferred to canvas only recently, in the 1970s under the influence of an art teacher. Geoffrey Bardon was assigned as an art teacher for the children of the Aboriginal

people in Papunya, near Alice Springs. He noticed whilst the Aboriginal men were telling stories they would draw symbols in the sand.

Bardon encouraged his students to paint a mural based on traditional Dreamings on the school walls. The murals sparked incredible interest in the community. He encouraged them to paint the stories onto canvas and board. Soon many of the men began painting as well. Artists at first used cardboard or pieces of wood, which they later replaced with canvas.

That was the start of the **Papunya Tula Art Movement**. Dots therefore are a Central Australian traditional and contemporary form of expression. Click on the Papunya sign below to read more about the use and history of the dots.



[Watch this 3-min interview](#) with Paul Sweeney, Manager of Papunya Tula to learn more about the Papunya Tula art movement, it's importance to the community and the place of this art movement 40 years on.

This is part three in the [Ronnie Tjampitjinpa series](#), 'Papunya Tula Stories; History of Papunya Tula', filmed on location in the Northern Territory, marking the 40th anniversary of the Papunya Tula movement.

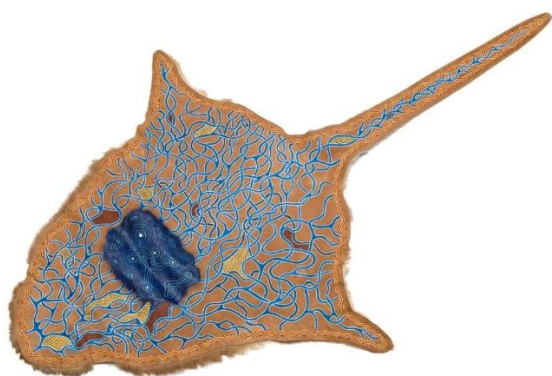


ICON Art Series - Ronnie Tjampitjinpa - Papunya Tula Artists - Part Three

That means that in an education context, in kindergartens, classrooms and art workshops students *can* paint dots, but the activity needs to be put into and understood in context.

The preferred model for teaching Aboriginal perspectives is starting with local Koorie perspectives and continuing on to regional, state, national and then international perspectives. This is published in the [VAEI Protocols for Koorie Education in Victorian Primary and Secondary Schools](#):

Local Koorie cultural and historical content should be a priority focus and tapped into wherever possible and appropriate, following a Koorie community-preferred education model which focuses at the local level first (ask yourself whose land or Country the school is situated on), followed by regional, state, national and international indigenous perspectives. (p.17)



Map of Port Phillip Bay c. 2000 by Wurundjeri artist Mandy Nicholson; painted on kangaroo skin.

We strongly recommend that as educators in early education settings and schools you include Aboriginal Arts content, commencing with local Aboriginal perspectives, following the model above. By exploring Victorian art forms such as cross hatching, line drawing and wood-burning, the use of textiles and design in the production of possum skin cloaks, tools, weapons and jewellery etc., and elements of history and identity expressed through art and design. BY exploring the works and lives of Victorian artists past and present and inviting Victorian artists to support your program.



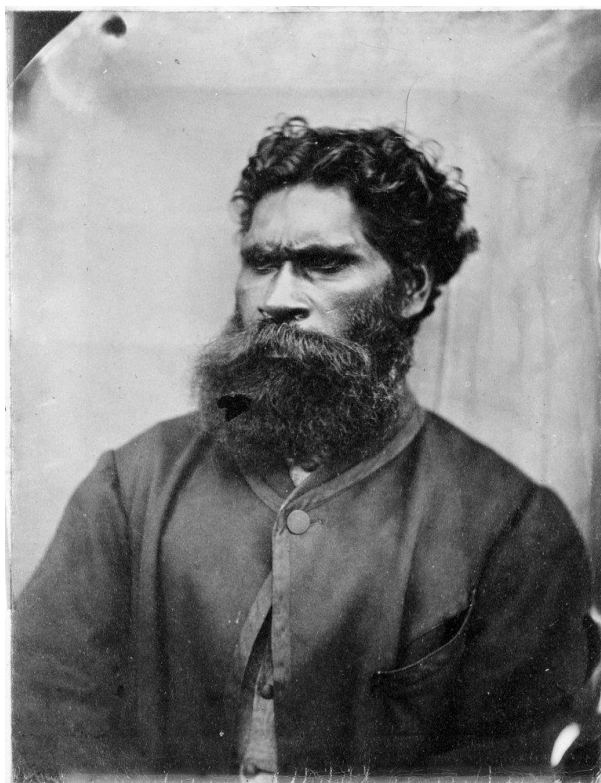
Symbols in the sand. Credit Tourism NT

However, education is about broadening everyone's cultural understanding and keeping in mind that there are many Aboriginal students from all parts of Australia, the protocols support going beyond local perspectives.

Having said this, schools need to appreciate and acknowledge that this local content may not be representative of all Aboriginal and Torres Strait Islander students in the school, whose families may have moved to the area from other parts of the state or country. It is therefore also important to include material about Aboriginal and Torres Strait Islander peoples, cultures and histories from other regions of the state, and parts of the country - not only for these students, but for all students at the school, following the Koorie community-preferred model. It is best practice to identify where each teaching resource comes from, for example "this is a creation story told by the Gunditjmarra people of south-west Victoria" or "we're about to watch a dance performed by Yolngu women from East Arnhem Land." (p.18)

So, in the context of art and dot paintings VAEI's position is that teachers can teach, talk about and engage with dot paintings in Victoria. However, they should know about and explain the context for this style of design *e.g. dot design is not a traditional form in Victoria but traditionally a form originating in Central Australia*, with details such as those above, as appropriate.

Ideally, dot style would be explored after a local-focused exploration, following the preferred model and protocols because we promote learning with a sense of belonging, identity and respect. But educators need the freedom to be creative and to plan their programs as they feel best. Go ahead and explore dots, while planning Victorian art-focused activities like exhibitions and workshops with guest artists.



The Road to Civilization by Howard Talgum Edwards [Palawa – Boonwerung – Taungerung - Yorta Yorta - Muthi Muthi] (KHT); *Emu Feathered Necklace and Parrot Feather Necklace* by 2018 Winner of the Koorie Art Show Marilynne Nicholls [Wadi Wadi - Yorta Yorta - Dja Dja Wurrung – Ngarrindjeri - Ladji Latji – Yulpagulp - Barrappa Barrappa]; Portrait of Wurundjeri Artist William Barak, by photographer Carl Walter (1886)

Victorian Curriculum:

VCAVAR024 Respond to visual artworks, including artworks by local Aboriginal and Torres Strait Islander peoples, by describing subject matter and ideas. **Visual Arts, Levels 1 and 2, Respond and Interpret.**

VCAVAE025 Explore ideas and artworks from different cultures and times as inspiration to create visual artworks. **Visual Arts, Levels 3 and 4, Explore and Express Ideas.**

VCAVAR028 Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 3 and 4, Respond and Interpret**

VCAVAR032 Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 5 and 6, Respond and Interpret.**

VCVAE034 Explore how artists use materials, techniques, technologies and processes to realize their intentions in art works. **Visual Arts, Levels 7 and 8, Explore and Express Ideas.**

VCVAR039 Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCVAR038 Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCVCDR005 Identify and describe the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts. **Visual Communication Design, Levels 7 and 8, Respond and Interpret.**

VCAMAR032 Explain how the elements of media arts and story principles communicate meaning and viewpoints by comparing media artworks from different social, cultural and historical contexts, including media artworks of Aboriginal and Torres Strait Islander Peoples. **Media Arts, Levels 5 and 6, Respond and Interpret.**

VCAMAR039 Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, including those of Aboriginal and Torres Strait Islander peoples. **Media Arts, Levels 7 and 8, Respond and Interpret.**

VCAMAR045 Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts. **Media Arts, Levels 9 and 10, Respond and Interpret.**

VCAMAR046 Analyse and evaluate a range of media artworks from contemporary and past times, including the media artworks of Aboriginal and Torres Strait Islander peoples, to explore differing viewpoints and enrich their media arts making. **Media Arts, Levels 9 and 10, Respond and Interpret.**

VCAMUR028 Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for including the music of Aboriginal and Torres Strait Islander peoples, using music terminology. **Music, Levels 3 and 4, Respond and Interpret.**

VCAMUR032 Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by comparing music from different cultures, times and locations including the music of Aboriginal and Torres Strait Islander peoples. **Music, Levels 5 and 6, Respond and Interpret.**

VCAMUR039 Identify and connect specific features and purposes of music from contemporary and past times including music of Aboriginal and Torres Strait Islander peoples, to explore viewpoints and enrich their music making. **Music, Levels 7 and 8, Respond and Interpret.**

VCAMUR046 Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts. **Music, Levels 9 and 10, Respond and Interpret.**

VCAVAR045 Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCAVAR046 Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander peoples to explore differing viewpoints. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCVCDR011 Analyse and evaluate the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts, including presentations by Aboriginal and Torres Strait Islander peoples. **Visual Communication Design, Levels 9 and 10, Respond and Interpret.**



And a final word ...

Send us any questions around Koorie perspectives in teaching and we'll try and include some suggestions in a new Q&A section. If you're wondering, then so are others ...

We are always seeking to improve this bulletin and to make it useful, relevant and highly readable. We invite you to email through suggestions including how you as educators incorporate Aboriginal perspectives, especially Victorian ones in your teaching and curriculum.

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI) May 2019.

Any enquiries, feedback and suggestions are welcomed, by contacting VAEAI on (03) 94810800 or emailing the editor-curator at vaso@vaeai.org.au.

For more Koorie Perspectives, see the VAEAI [Koorie Education Calendar](#).

